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HORACE AND HIS BOOKS

O rus, quando ego te aspiciam, quandoque licebit
nunc veterum libris nunc somno et inertibus horis
ducere sollicitae iucunda obliviae vitae?
Sat. II. 6. 60-62

To Quintus Horatius Flaccus the books of the ancients and the books he wrote meant more than anything else in his life. This is proved by his own words, for he says much about both reading and writing. He tells us his tastes and his standards in literature. He is the best critic of his own poems. He refers to libraries, patrons, publishers, readers, and authors' readings. He has some comments on school books and the foreign book-trade. He opens his heart to show us a poet's aspirations.

Can a picture of the man of letters be painted from his writings? What do we know of his education, of the books he owned, and of the books he used, of the libraries he frequented? A reader of Horace recalls the boy in the small mountain town of Venusia, trudging to school with his bookbag and tablets as the burly sons of burly centurions did; the lad in Rome where his wise freedman father took him to give him the liberal education, the *artes* which any knight or senator could furnish his son, father acting as pedagogue, slaves attending him. Here Orbilius, immortalized by the epithet *plagosus*, dictated to him the writings of that pioneer of Latin literature, Livius Andronicus (the *Odyssey*? tragedies?).

Here too Horace studied Homer and made him his master for living. Then the young man was sent to Athens, and in the groves of the Academy sought the truth, and learned to distinguish the straight path from the crooked. Scant glimpses of his education are these, but they are precious. And how much Horace valued his training appears in his scorn of uneducated writers, the *indocti*, and in his exhortation to the *Pisos* to model themselves on the Greeks,

... Vos exemplaria Graeca
nocturna versate manu, versate diurna.

The gaps in this outline of Horace's education may be partly filled by references to the books he owned, his feeling for libraries, private and public, the books he read. For a sojourn at the Sabine farm, he packed up to take with him Plato, Eupolis, Menander, Archilochus (philosophy, old Attic Comedy, new Attic Comedy, a satirist), and at Praeneste he reread Homer, who taught him ethics better than did Chrysippus or Crantor. A private library is such a treasure that Horace rebukes Iccius for selling his copies of the writings about Socrates and the Stoic *volumina* of Panaetius to get a Spanish breastplate for campaigning. His main wish for his old age is that he may have a goodly supply of books.

What sort of a house or apartment in Rome Horace occupied we do not know. He had slaves there. Friends

came to dinner with him. Had he space for a room dedicated to books? What a private library in the Augustan age might be is pictured for us in Frank Gardner Moore's account of the library of Sallustius Crispus,¹ "a spacious room":

Around the walls of the library, but raised two or three steps above the floor, we should see bookcases about six feet high, closed by solid doors, each case filling its own niche in the wall. Above these were busts of eminent authors in bronze or marble, where simpler libraries had medallions in stucco on the walls. . . . The cases . . . were no doubt of valuable woods, possibly adorned with ivory, and numbered. On opening the doors of a case we should see each shelf supporting its own pile of *libri*, papyrus rolls, stacked like firewood, one end of the roll facing outward, displaying its attached tag. . . . This was a parchment label bearing the name of the author and his work. . . . We should note the absence of anything like a desk for writing and the presence of couches for reading in comfort, also a few easy chairs. . . . Adjoining this large and lofty room there would be one or two smaller rooms almost filled with cases . . . for storing a large number of rolls.

This private library, however, belonged to the grand-nephew and adopted son of the historian Sallust, and was part of the great villa just outside Rome which he inherited from his uncle. A poor poet could hardly have possessed a library of such dimensions, but a small room might have had something of the same style.

Public libraries Horace knew and used. He refers several times to the one connected with the Temple of Apollo on the Palatine Hill, with its separate rooms for Greek and Latin authors. Only a few fragments of the temple and the long steps on one side remain, but the lofty site and a poem by Propertius help visualization.² It was a temple of white marble, the chariot of the Sun on the roof, ivory reliefs of two of Apollo's victories on the doors. Within were three famous statues by Greek sculptors, Apollo between his mother Latona and his sister Diana. Adjoining it was a great colonnade of Punic marble, and between the columns stood statues of the daughters of Danaus and their husbands. Behind this porticus were the two famous libraries, one for Greek, one for Latin authors. Here Horace went; indeed, he gives an amusing picture of himself and another poet (undoubtedly Propertius) strolling about the hall dedicated to Roman writers and discussing their own claims to a resting place there, the one the Roman Alcaeus, the other the Roman Callimachus, or, better, Mimnermus.³

¹ F. G. Moore, *The Roman's World* (New York, 1936), pp. 223-24. Copyright, 1936, by the Columbia University Press; reprinted by permission.

² G. Lugli, *I monumenti antichi di Roma e suburbio* (Rome, 1930-40), I (1930), 279-83; Propertius ii. 31.

³ Ep. i. 3. 17-20, ii. 1. 216-18, ii. 2. 90-101; cf. also *Carm.* i. 31.

⁴ Fronto, *Ep. ad M. Caes.* iv. 5. 2 (= I, 178-79 Loeb).

Was Horace able to draw books from the library of Apollo and the other public libraries in Rome? From a letter which Marcus Aurelius wrote to Fronto, borrowing was clearly possible in the second century.⁴ And Horace's reading was vast, as his references and quotations show. A good way to teach a college student classical literature would be to have him, as he reads Horace, list all the writers the poet mentions and then arrange the names in a literary history with comments. In Horace he will find the epics of Homer, the iambics of Archilochus, the elegiacs of Mimnermus, the lyrics of Alcaeus, Sappho, and Anacreon, the odes of Pindar, tragedy represented by Aeschylus, the old comedy by Aristophanes, Eupolis, and Cratinus, the new by Menander. Then the philosophers named are many: Crantor the Peripatetic, Diogenes the Cynic, Chrysippus the Stoic, Democritus of atomic fame, Aristippus the Cyre-

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naic, Epicurus, and Philodemus the Epicurean poet. And from the Alexandrian age appear Callimachus, writer of elegiacs, hymns, and epyllia, and the critic Aristarchus. In Latin literature Horace himself outlines the development for us, for he discusses what makes a classic, time or quality, and takes up the old writers from Livius Andronicus down through the epic of Ennius, his tragedies and those of Accius and Pacuvius, the comedies of Plautus and Terence, the satire of Lucilius; then the moderns of the last century, Catullus, Vergil, Varius, Tibullus, and (by allusions) Lucretius and Propertius.

How intensively Horace followed his own advice about turning over the *exemplaria Graeca* constantly appears in his use of models in his various genres; in the *Epodes* Archilochus, in the *Satires* primarily the Roman Lucilius (*satura quidem tota nostra est*),⁶ but for the spirit Aristophanes and Menander as well, for the *Odes* Alcaeus, Sappho, Pindar, for the *Epistles* the philosophers and the unmentioned critic, Neoptolemus of Parium. Quotations too demonstrate his familiarity with Greek and Roman poets, for imbedded in his verse are lines from Homer,⁶ phrases from Alcaeus,⁷ and Pindar,⁸ a situation from Euripides,⁹ epigrams from Philodemus.¹⁰ And it is usually easy to recognize his use of the Romans: Ennius,¹¹ Lucretius,¹² Terence,¹³ Varius,¹⁴ Vergil.¹⁵ I have cited only a few, very obvious references. Enough has been said to illustrate Horace's wide reading, his background of literature, his treasured volumes, and the reason for his prayer for a happy old age: *sit bona librorum . . . copia* (*Epist.* i. 18. 109-10).

Our poet as a bibliophile was Janus-faced. The other side of his love of books was his feeling for his own writings. He keeps talking about them to us in the most human way, presuming our interest. Hear him. "Not to run on long, whether tranquil old age awaits me, or black death hovers over me, rich or poor, in Rome or, if fate so decrees, in exile, whatever the color of my life shall be, I shall write." What do I write? *Circumspice*. My *Epodes* are *iambi, criminosi, celeres*, they are only *versiculi*. My *Satires* are conversation pieces, *sermones*, not poems; they vary in style from

grave to gay; they have some wit; they are autobiographical; they are without malice, *bona carmina*, indeed,

"To virtue only and her friends a friend."

For real poetry go to my *Odes*, and if you then rank me among the lyrists, I'll "knock at a star with my exalted head." I have caught a delicate breath of Greek song and my lyre is Lesbian. To be sure, I am only the laborious bee, not the soaring swan, Pindar. My strains are slight, *tenues grandia*, my lyre is jocund, the sails of my songs are small. But yet I broke from the Greeks and made great new odes for Italy, songs not heard before, Roman songs for peace, a new world, and a noble prince. There is my enduring monument. Old age took away that gift of pure poetry: I turned in *Letters* to philosophy and criticism. Do not neglect either my lyre or my whetstone.

Horace possessed not only this passion for writing, but a consecration to his sacred calling. He is a *Musarum sacerdos*. The word *vates* reverberates in his poems:

Quod si me lyricis vatibus inseres,
sublimi feriam sidera vertice;

(*Carm.* i. 35-36)

to Septimius he is *vates amicus*, to the chorus of the *Carminum Saeculare* he is *vates Horatius*, to Censorinus "the bards give fame"

... per vatis opus moresque animique virorum
clarorum adparent.

(*Ep.* ii. 1. 249-50)

The very consecration of the bard lifts him out of materialism to a mystic world where he is teacher, hymnologist, physician of souls:

... Vatis avarus
non temere est animus; versus amat, hoc studet urum.
(*Ep.* ii. 1. 119-20)

So poets cannot be mediocre: that is not permitted them by men or gods or bookshops! The poet's Muse must give him wings.

From such rapt hours of exaltation Horace drops to more familiar moments with his writings. For each book was a person to him. His *Sermones* were his confidants, and, like Lucilius, he entrusted his secrets to them as though to faithful friends, so that therein his whole life is revealed. One autobiographical *Epistle* is addressed to his *liber*, as though it were a favorite who was deserting him for the vulgarity of prostitution. You will grow old, he writes, and your ultimate fate may be exile to Africa or Spain or even to become a school-book in the suburbs! Because the Sosii decked you out so finely, are you to court publicity?

Horace was perhaps thinking of those authors' readings, *recitationes*, which he scorned: the sight of poets bawling in the forum or the baths, the *recitator acerbus* who put to flight both the educated and the ignorant. I, declared Horace, am content with a few readers, and I never

⁶ Quint. *Inst. orat.* x. 1. 93.

⁶ From the *Iliad*, *Sat.* i. 9. 78; *Ep.* ii. 3. 60-63; *Carm.* i. 15; from the *Odyssey*, *Sat.* ii. 5; *Ep.* i. 7. 40-43; *Ep.* ii. 3. 141-42.

⁷ *Carm.* i. 9. 10, 14, 37; iii. 12.

⁸ *Carm.* i. 12. 1-3; iv. 4.

⁹ *Ep.* i. 16. 73-79.

¹⁰ *Sat.* i. 2. 92, 120-22.

¹¹ *Sat.* i. 4. 60-62.

¹² *Sat.* i. 5. 101-3; ii. 4. 95.

¹³ *Sat.* ii. 1. 27; ii. 3. 259-71.

¹⁴ *Ep.* i. 16. 27-29. The connection of these verses with Varius is not altogether certain.

¹⁵ *Carm.* i. 7. 30.

read my poems except to friends and then by invitation: *nec recito cuiquam nisi amicis, idque coactus* (Sat. i. 4. 73).

Now a poet, however unworldly, had to live, and even with such publishers as the honored Sosii, and a growing foreign trade which sped the Roman swan overseas, a patron was a necessity. And Horace, perceiving clearly the dangers of patronage, set his own standards for the relationship, and honored Maecenas by describing their very genuine friendship. Two *Letters* are devoted to general remarks on the relation between client and patron. *Epistles* i. 17 defends it: *principibus placuisse viris non ultima laus est* (Ep. i. 17. 35), and the suave, urbane, pragmatic Aristippus is held up as a model of dignity and restraint in clientship. *Epistles* i. 18 instructs young Lollius Maximus on how, as a client, to be not a hanger-on, a *scurra*, but a friend. Very practical directions about daily conduct are followed by advice about working out a philosophy of living and about the ideals of the Sabine farm. In another poem, *Epistles* i. 20, Horace proudly bids his book assert: *me primis urbis belli placuisse domique* (Ep. i. 20. 23).

In all this the poet must have had in mind his own great patron. Indeed, the figure of Maecenas appears and reappears throughout his writings. *Satires*, *Epodes*, *Odes*, *Epistles* are dedicated to the Etruscan knight.¹⁶ Life at the palace on the Esquiline is described for the benefit of the ambitious career man on the Via Sacra: no house is freer from corruption; there each man has his own place. The poet, however, admits rather shamefacedly that as he struggles through the crowded streets up to the hill he likes to hear men murmur: "So you're going to Maecenas!" And when a late dinner-invitation from Maecenas arrives, he dashes off, deserting his own guests!

What vivid sketches the poet draws of Maecenas travelling on the Via Appia to Brundisium, at the dinner-party of a social climber, at the theater, acclaimed on his first appearance after an illness, and at the Sabine farm, his gift to the poet! More intimate revelations come in praise of the beguiling lady Licymnia, and in consolation for sickness, with its prophetic assurance: we will die together. Of course, there were rubs sometimes: Maecenas thought Horace's dress too careless; Horace thought Maecenas' interest in his soul too slight. But by and large Maecenas achieved magnanimity and Horace independence. Maecenas was no tyrant to condition a man's life. Horace could tell him laughingly the story of Philipppus' stupid interference in a poor man's habits, and compliment his own great patron by the moral of the tale: "It is right that each man measure himself by his own foot-rule," *metiri se quemque suo modulo ac pede verum est* (Ep. i. 7. 98).

More formal were Horace's relations with Caesar Augustus. The songster was not to be caged for an Emperor's palace: Suetonius tells us how Horace refused the invitation to become Augustus' secretary and transfer himself from the Esquiline to the Palatine.¹⁷ His old lawyer friend Trebatius admonished him to be careful in his poems to celebrate the deeds of the ruling monarch. But Horace laughed off the idea that his jocund Muse could take on epic themes, and went on his own way. He must, however, have pondered Trebatius' advice, for he sent a presentation copy of his *Odes*, Books i-iii, to Caesar with a humorous letter to his friend Asina who was to bear it, becoming a beast of burden to justify his name. Then, when the Altar of Peace was erected for a brave new world, Horace lauded the ruler who had restored to Italy order, discipline, and prosperity.

The Emperor finally had to ask the poet to dedicate a book to himself. "You neglect me! Are you afraid that future generations will think it a disgrace to you to have been my friend?"¹⁸ Hence came the stately, magnanimous tribute which opened the second book of *Epistles* with Caesar's name. The freedman's son kept his independence while his Muse conferred due glory. Perhaps to Horace not the least of Caesar's virtues was that after eastern wars he found rest in Campania by hearing Vergil's *Georgics* read. Certainly the poet was well aware that his own best gift to the Etruscan knight and the head of the Roman world was the tribute of song:

Dignum laude virum Musa vetat mori;
caelo Musa beat.
(Carm. iv. 8. 28-29)

Horace's lasting monument was built from the books of the Greeks and his own poems:

princeps Aeolium carmen ad Italos
deduxisse modos.
(Carm. iii. 30. 13-14)

ELIZABETH HAZELTON HAIGHT

VASSAR COLLEGE

A VEGETARIAN SURRENDER

Seneca's teachers in philosophy were Sotion, Fabianus Papirius, and Attalus. He is frank in acknowledging his personal debt to all of them; they were friends as well as teachers. Attalus scored in Seneca's case some practical results, startling in a member of the Roman aristocracy. From him Seneca derived his "lifelong renunciation of oysters and mushrooms," his "abstinence from scent," his "teetotalism," his "avoidance of the bath for the bath's sake." Enough surely to make

¹⁶ Sat. i. 1; *Epodes* i; *Carm.* i. 1; *Ep.* i. 1.

¹⁷ Suetonius, ed. Roth (Leipzig, 1891), p. 297.

¹⁸ *Ibid.*, p. 298.

Seneca a marked man in the frivolous capital he was so often to excoriate. In wines, after complete abandonment of their use, he compromised by setting a limit "that's next door to abstinence" (*EM* 108.15-16).¹

Another teacher, Sotion, preached to him abstinence from the eating of flesh, quoting Pythagoras as authority. The doctrine of metempsychosis was a very uncomfortable one for meat-eaters, "if any animal were the tenement of a kinsman's soul" (108.19 *fn.*). Sotion was clear that neutrality was, in any event, sound. "If these theories [of Pythagoras] are true, abstinence from animal food is avoidance of sin; if false, [it is] asceticism" (108.21). In either event you are a gainer. Seneca was convinced, and dropped meat-eating for a full year. The results, he felt, were good: "I thought my mind worked more actively and even today I wouldn't swear it didn't." Two-inch beefsteaks of the training table doubtfully comport with the intellectual life (15.3).

Many young people go through like experiences; there must be readers of these lines who, like the writer of them, masochized themselves with early morning cold baths, and that too in a northern climate. Some such resolutions are wise; Seneca has told us of those which stuck. A question of vegetarianism, however, became involved in other considerations.

No matter what anyone may say, the practice of vegetarianism, in the view of the great majority of our people, stamps a person as "queer." The angry colloquies you hear everywhere these days on the prices of meat prove that we are a meat-eating people, probably more so than the inhabitants of any other "civilized" country. Vegetarianism with us may become the usage because we shall soon be unable to afford meat, but woe betide the administration that gets us into that snarl! Undoubtedly with us vegetarianism has been a "cult," and cults are practiced by "queer" people.

So far, so good, but on the heels of this idea follows quickly the fallacious assumption that if a person is "queer" one way, he is "queer" in other ways too. At least, he is under that suspicion. If he does not conform with the general custom in the one regard of which we are aware, how do we know that his views, economic and political, conform with the economic and political views we expect a person in this country to hold? "Queer" in any one thing, and a relatively harmless thing, may mean "queer" in some other thing—and by no means so harmless. It is entirely fair, for example, to say that in America periodicals which might be described as "leftist," socially and politically, have also been the journals likely to carry odd "cultist" advertising. And in ordinary times, no harm done; it is a sound part of democracy, in ordinary times, to

tolerate "queer" people, even to protect them as exhibit "A" of the easygoing, tolerant nature of democracy.

But during the young Seneca's life, times suddenly ceased being ordinary. In the year 15 A.D. Tiberius, following a Roman practice of fairly regular recurrence, moved against the eastern cults that had found lodgment in the city and issued against their members a decree of expulsion (108.22). One idea that always suggests itself in such crises is to assume that people who do anything, even if it is only one thing, which is ordinarily identified with a particular cult, are, in all likelihood, secretly members of that cult. If the government has outlawed that cult, such persons are almost certain, sooner or later, to be listed as disloyal. "Incidentally," says Seneca (108.22 *med.*), "among the proofs of heterodoxy [in this pogrom of Tiberius] was reckoned abstinence from the flesh of certain animals." The young Seneca was a vegetarian, as the daily manner of his life would show; here was a serious situation indeed for the scion of a family reckonable as at least upper middle class.

A young person is likely to cultivate martyrdom in these circumstances, but older heads know that martyrs fail to score in government circles; "off with their heads" seems the easier governmental solution. Seneca's father knew this; he was a man of sufficient wealth and importance to move in circles of those who understood how these things work. It is all very well for Seneca, and indeed very filial on his part, to say that his father requested him to drop vegetarianism as a man who was antagonistic to philosophy rather than fearful of wrongful prosecution, but by the time Seneca wrote those words he had himself been the prime minister of a practically totalitarian empire; he was really paying his father a great but undeserved compliment. I have no doubt that Seneca *père* was well scared (108.22 *fn.*).

At all events the youth "returned to his old habits"; indeed the elder Seneca "had little difficulty in inducing me to reinforce my dinner." It is a story, in short, of how a tactful father got a son out of what bade fair to be a serious situation politically for the young man. But if the father thought that he had undermined the lad's interest in philosophy, we have the great body of Seneca's by no means contemptible ethics to prove how much he was mistaken.

It may be an anticlimax, but let us take a chance. "Attalus used to recommend a mattress which wouldn't yield under his body; in my old age I still use one on which no impress can be seen" (108.23). Attalus would have approved the Duke of Wellington's remark that the only proper type of bed for a soldier was that on which if he turned over, he turned out.

WILLIAM HARDY ALEXANDER

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¹ References throughout are to the *Epistulae morales*; the translations are taken from E. Phillips Barker, *Seneca's Letters to Lucilius* (Oxford 1932).

UNIFORM STYLE

The Editor of THE CLASSICAL WEEKLY, who has cooperated from the beginning, has asked me for a note about progress in securing uniform "style" in American classical periodicals.

Out of a total of twenty-nine such serials, twenty-three have now given complete adherence, and three more have given qualified adherence, to the style sheet published in *American Journal of Archaeology* 54 (1950) 268-272; see also a longer list of abbreviations in *AJA* 56 (1952) 1-7. This has been accomplished informally, without budgets, votes, or any organizational action.

The effort originated in a collection of style sheets, which illustrated the existing chaos. This material was forwarded to Professor Glanville Downey soon after he became Editor of the *AJA*. With generous help in many quarters, he produced the classical style sheet. The undersigned, in carrying out his part of the task, which was to write to editors, also met with a heartening response.

All editors have indicated that no article will be penalized for its "style." For their part, the advocates of uniformity wish style to be reduced to habit and in that sense, so far as possible, to be forgotten; but they venture to hope that authors will exercise more thoughtfulness than appears in general to be exercised at present. The unselfish coöperation of editors deserves this reward.

Spontaneously in modern languages and in several sciences similar efforts have been made at the same time. The classical style sheet is brief; out of scores of details which might be regularized, it selects only a few obvious ones—hence, perhaps, its success. The Modern Language Association, however, for which Professor W. R. Parker has compiled an elaborate style sheet, has gained the adherence of fifty serials, including many not in linguistics, with about twenty-five other serials partially agreeing; and MLA has distributed 20,000 copies. These two style sheets, the simple classical one and the elaborate MLA, actually differ only slightly where they overlap.

An account of how uniformity has been secured, with a list of classical periodicals, arguments, and a bibliography covering *inter alia* signs adopted in the international (Leyden) effort to secure uniformity in textual signs, will be published by *AJA* in its April 1952 issue.

STERLING DOW

HARVARD UNIVERSITY

The Forty-Fifth Annual Meeting of the C. A. A. S. will be held at St. John's College, Annapolis, Maryland. Date and other details will be announced shortly.

REVIEWS

The Roman Stage: A Short History of Latin Drama in the Time of the Republic. By W. BEARE. Pp. xii, 292. London: Methuen, 1950; 25s. Cambridge, Mass.: Harvard University Press, 1951; \$4.50.

Beare's book, as the title indicates, gives a brief history of Latin drama from the pre-literary period (Chapter 2) through Accius, with following chapters on the *Fabula Togata*, the *Fabula Atellana*, the *Literary Atellana*, and the *Mime* (Chapter 18). From page 151 on Beare devotes his attention to various points bearing on theatrical conditions: the evidence from the prologues, the organization of the Roman theatre, seats in the Roman theatre (there were seats), the spectators, the stage and the actors' house, costumes and masks ("costume may have played comparatively little part in helping the spectators to follow a play," 183; masks were in use in the time of Plautus and Terence), the Roman origin of the law of five acts, music and metre ("There is no song in Plautus," 224), and a very sketchy epilogue: "Drama under the Empire." There are seven appendices to support views held in the text, five of which ("Seats in the Greek and Roman Theatres," "Side-Entrances and *Periaktoi* in the Hellenistic Theatre," "The *Angiportum* and Roman Drama," "*Crepidata*, *Palliata*, *Tabernaria*, *Togata*," and "The Roman Stage Curtain") repeat work published previously in journal articles, and two new ones, "Change of Scene and Change of Scenery"—there was no change of scene; and "The Doors Shown on the Stage"—there were three in the permanent background of both Greek and Latin plays; they opened inwards, not outwards.

The subject which Beare has set himself is manifestly an extremely difficult one. Beyond the surviving plays themselves, evidence is scanty, frequently ambiguous, and not infrequently inconsistent. Beare, who suspects the literary men of insincerity and the grammarians of wild conjecture, has little use for the statements to be found in ancient writers and sets himself, in the main, to study the evidence from the plays themselves, without allowing theories, ancient or modern, to obstruct his view: "No change of fashion [in scholarship] can alter the fact that the Latin plays are plays, and that, as plays, they may be studied in their own light" (6).

This aim Beare does pursue, with a resolute intention of seizing as much of the truth as his dim view of the evidence will permit. The results are occasionally surprising, but they are so, I am certain, because of the author's aims and methods. He quite evidently desires to study nearly all the problems afresh in the hope of finding some more satisfactory answers than those available, and shows no symptoms of those rampant diseases of scholarship, the morbid desire to find novelty in the

face of the facts, or the morbid desire to shine by contradicting one's colleagues. I emphasize the point because the author has several habits—making bold general statements on no perceptible evidence, being highly casual about bibliography (his Short Bibliography at the end of the book seems to me equally useless to the beginner and the specialist), and exhibiting a rather naive nationalism—designed to bring out the worst in reviewers.

Beare's treatment of the biographies of the poets perhaps most clearly reveals his skeptical approach. On the view that practically no information survived about the earlier authors which was not contained in the MSS of their work, he pitches rather indiscriminately out of doors many things which others, including the reviewer, would regard as evidence. One is not surprised, for example, to read that we do not know that Livius Andronicus came from Tarentum. We do not, although it is an excellent guess that he did. Nor should I repine at the statement that the details of Plautus' biography are quite uncertain. But I, at least, am surprised to learn that Gellius was merely guessing that Caecilius Statius had been a slave, a fact which he may have inferred from the name Statius. But "not every one called Statius was or had been a slave" (76). Gellius, I suppose, would not have known the fact, and doubtless assumed that all the Tricipitini had three heads. And when we come to Terence the author assumes that Porcius Licinus could not have lied so egregiously (the expression is mine, and carefully chosen) if the facts had been available. Therefore Terence may not have been a slave, may not have been born in Carthage, may not have been African (whatever that may mean—at any rate assumption again from the name), but certainly wrote six plays, Heaven only knows in what order (Beare exaggerates the difficulties in a rather extraordinary fashion), and disappeared from view after 160.

There is no gain in all this that I can see, but, except for the general reader, perhaps no loss either. There is really little in these biographies of much consequence in the interpretation of the plays. And there are more numerous and more important points on which the author's skeptical approach does appear to show some gain. One misses, with considerable relief, most of the traditional solemn nonsense which has gathered about the subject. *Vivis comica*, for example, that most improbable and probably non-existent expression, makes one brief entrance and then disappears. No space is wasted on a hypothetical first production (and purely gratuitous failure) of the *Andria*. On the problem of the decline of drama, Beare recognizes that the fact to explain is the drying up of production rather than the lack of an audience—a fact so evident that one wonders why so few have seen it. His solution, that the early dramatists wrote for money only, while in the latter days production of dramas for public performance was beneath the dignity

of Romans of high degree, is not altogether satisfactory, but may well point to a significant factor.

Most drastic and most debatable is certainly the handling of *contaminatio*. Observing that Terence's prologues are by no means equivalent to affidavits under oath, Beare argues that we are not obliged to take Terence quite literally even when he concedes what his opponents charge him with. In the case of the *Andria*, Beare interprets Donatus' evidence to show that Terence did not in fact borrow anything considerable from the *Perinthia* and insert it in his own *Andria*. Terence "wishes to divert attention from something more serious. He has made other alterations, not by borrowing but by free invention." Looking more closely into the uses of *contaminare*, Beare finds no proof that it was a technical term, and concludes "it should be clear (1) that there never was in Latin literary history a recognized method of composition by fusion of originals, (2) that the term *contaminatio*, 'spoiling' could not possibly be used as a technical term for any recognized literary method whatever" (92).

The view thus arrived at I have no space to discuss, but may say briefly that it does not lack cogency. Leo years ago (*Geschichte d. röm. Lit.* [Berlin 1913] 246-247) had seen that Terence handled his originals just as freely, in his own way, as Plautus did. It is certain that we cannot assign to Naevius, Plautus, and Ennius any more use of "*contaminatio*" than Terence actually uses, and I am far from sure that we can prove, to any one who doubts it, that *contaminare* in Terence is a technical term for composition.

On some other points, however, Beare seems to make the error, by no means uncommon nowadays, of mistaking skepticism for method. Victims of this delusion—almost universal among the devotees of the patent medicine variety of semantics—proceed, as a usual thing, from disbelieving what purports to be evidence to embracing some other view for which there is no evidence whatsoever. So, if Donatus and Diomedes do not agree on who first introduced masks to the Roman stage, Beare feels he may confidently assert that masks were used from the very beginning. Those who find this kind of logic baffling will side with the stronger case, and continue to hold Bieber's opinion that masks were introduced about 100 B.C. And of the five-act "rule," if it cannot be proved to be Greek (it cannot), then it must be Latin. Why not just admit that act-division is a puzzle with the crucial pieces missing? The same fault probably lies at the base of the curious reasoning (though that is no word for it) which professes to arrive at the conclusion, in the chapter "Music and Metre," that there is no song in Plautus. If our information is inadequate (it is!) and the terms are confused, then there is no song ("in our sense of the word," 224) in Plautus. I should say in general that the reader would be well advised to skip this chapter entirely. To point, for ex-

ample, to the difficulties of recitative in a Latin scheme without recognizing the difficulties of recitative in an English or German or French scheme, to be amazed at the confusion of "speech" with "song" in Latin without knowing that it occurs in every European language also, to discuss whether a passage is "lyric" without defining lyric, to confuse pitch accent with song, to discuss rhythmical speech without ever defining (or appearing to be able to define) rhythm, this sort of thing is not worth the time of the writer or the reader. The other arguments adduced I forbear to cite, but I have no doubt that they would suffice to prove, for example, from the lines "And that's what I mean when I say, or I sing, 'Oh, bother the flowers that bloom in the spring,'" that there is no song (in our sense of the word) in the *Mikado*.

Let me repeat, however, that except for this chapter, the book as a whole is a stimulating and I think a valuable one. Of the printing the less said the better. (A. E. Housman would begin, "I could teach a dog...") In one instance, the untidy "Dziatsko" (p. 86 and Index) may not be the printer's fault. Only specially gifted people, such, of course, as the reviewer, should spell names like Dziatzko from memory.

KENNETH M. ABBOTT

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Niobe: Neue Studien über antike Religion und Humanität. By KARL KERÉNYI. Zürich: Rhein-Verlag, 1949. Pp. 264; 6 plates. S. Fr. 19.50.

In his latest book of essays, Kerényi, the Hungarian classical philologist, takes as his central theme man in ancient religion. The title essay, *Niobe*, represents Niobe as a goddess akin to Prometheus, both for her divine origin and for the human suffering she had to sustain. A discussion of the various numbers of the Niobids, as applied to the days of a lunar month (cf. p. 42), leads the author to the conclusion that Niobe was a moon-goddess who dominated the waning phase. His interpretation of the well-known mural found in Herculaneum, "The Knucklebone Players," is that Niobe has broken the continuity of a game with Leto: thus as moon-goddess "Ihre tragische Verfehlung war, dass sie die Kunde auseinanderfallen liess" (p. 33). The second essay, *Bild, Gestalt und Archetypus*, presents Niobe and Prometheus as two archetypes of human existence in which inevitable suffering is inherent. In *Urmensch und Mysterium*, the author considers ancient theories expounded on the origin of man. His conclusion is that there was a formative principle underlying the Greek outlook: a second creation or birth was necessary for man to evolve from the prototype. Among the Greeks this second birth was made possible through a consecration effected by Demeter's gifts, grain and the Mysteries. (Cf. the last essay, *Der Mensch in griechischer An-*

schaung, p. 259.) Man comes out of the earth, then he becomes human through the second phase of his creation: "durch eine demetrische und prometheische Vollendung" (p. 86). *Die Göttin Natur* discusses the ancient conceptions of the nature of the goddess Physis, particularly in Lucretius and in the Orphic hymns, as well as in certain late magical prayers. Essay five, *Wolf und Ziege am Lupercalienfest*, is an attempt to solve a problem arising from Ovid *Fasti* 2.267-268. Kerényi concludes that the god worshipped at the Lupercalia was a wolf-god, to whom a wolf was originally sacrificed. The word *hircus* designated one of the aspects of the wolf, his shaggy hide. The sixth essay offers a discussion of the epiphanies of Apollo in the *Hymn to Apollo* by Callimachus and in Aeschylus *Eumenides* 181-234. *Das Mythologem vom zeitlosen Sein im alten Sardinien*—a most interesting but abstruse essay—discusses, among other rituals, *incubatio* and "the falling out of time." "Die Statuierung eines Zustandes ohne Ablauf, ohne Geschehen: das ist der Sinn des sardischen Mythologems" (p. 192). Essay eight, *Die Göttin mit der Schale*, presenting Kerényi's interpretation of a Roman painting dating from ca. 150 A.D., suggests that the main figures therein are Aphrodite and Dionysos, and connects the mural with the story of Cupid and Psyche. It is a "Bild der Erfüllung" (p. 227). The short but appealing essay nine, *Arbor intrat*, is concerned with the Roman calendar of Philocalus (354 A.D.). Two fundamental points are stressed by Kerényi: the connection of Attis' spring festival either with the solar or the lunar calendar, and its analogy in the Christian calendar.

It cannot be denied that Kerényi possesses an ingenious, poetic imagination, and even those who are fundamentally opposed to his theories cannot fail to derive stimulation from the reading of his essays. But his language, although full of a commendable *motus animi continuus*, is oftentimes vague and of a highly metaphysical tone. See, for example, pages 196-197: "Und der Honig war zugleich ein Genussmittel, das in der Sphäre, wo er wirkte, sicherlich die Ursache einer Kulmination und nicht der Depression war." In his correspondence with Thomas Mann, published on the occasion of the latter's seventieth birthday, Kerényi asks: "How is it that well-schooled philologists are incapable of perceiving in texts what is there for them to see?" One may counter by complaining that there are scholars who, Tiresias-like, see more than many of their readers can perceive.

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Das hellenistische Bildnis. By ERNST BUSCHOR. Munich: Biederstein, 1949. Pp. 71; 16 plates (62 figs.).

Hellenistic Greek portraiture is, like Hellenistic sculpture in general, a maze of contradictions, backwashes,

and cross-currents which still defies orderly analysis. The iconographic approach, which has thus far been favored, automatically provides an upper terminus for subjects correctly identified; but it is nearly helpless on more specific questions of date and local style. Difficulties are increased by the fact that one has to deal principally with "copies" of the Roman period, since so few original portraits of the period have survived.

Buschor's study is a heroic effort to attack the root of the problem by considering style, essentially apart from iconography, as the focus of interest. Ostensibly in search of the right context for a head of much disputed date in Munich, he reviews and places geographically and chronologically nearly 400 portrait statues ranging in time from Alexander to Augustus, using these materials to characterize the prevailing portrait style of each period and locality which he encounters. At one point in his discourse (pp. 25-26) he pauses to criticize sharply the slipshod judgments of his predecessors.

This work is important, certainly; and highly profitable, if the text is controlled closely by illustrations of the pieces under discussion, and also by the opinions of other investigators in this field. What calls most for caution is Buschor's passion for categorizing periods and places *en bloc*, in a manner too dangerously familiar among stylistic analyses of art-historical epochs. The word "baroque" figures significantly—and objectionably—in all his subdivisions of later Greek art, and the successive quarter-centuries are marked off all too neatly to inspire trust. Taking 300 B.C. as the starting-point of Hellenistic form, Buschor offers us "Alexander-Baroque" (350-325) and "Diadochoi-Rococo" (325-300) as the phases which prefigure it. Then we have Hellenistic "Pre-Baroque" (300-250); "Early Baroque" (250-200); "High Baroque" (200-150); "Late Baroque" (150-100), which is "often called 'Ancient Rococo'"; and "Post-Baroque" (100-50), which is a mixture of "baroque-izing," "classicizing," and "academicizing." These divisions are further broken into quarter-century units (e.g., 125-100 B.C. is "Later Late Baroque" or "Late Rococo"). The last century B.C., though treated at some length, is viewed unsympathetically, and no name is found for its last fifty years, *aetas peior ferri temporibus*. One is reminded disturbingly of Valentin Müller's analysis of Hellenistic sculpture (*Art Bulletin* [1938] 359-418), though Müller's rule of thrice three is here displaced by a quaternary system. The main trouble with any such scheme is that the pattern tends to dominate the material out of which it is supposedly derived.

The expression of these qualms is not meant, however, to disparage either Buschor's fine grasp of style or the significance of his conclusions: his experienced sensitivity goes far to offset the disadvantages of the rigid framework which he imposes on himself. Especially

praiseworthy is the excellent analysis of Greek influence on, and activity in, Roman portraiture of the late Republic. This part of the book is in itself a substantial contribution to the study of ancient portrait sculpture. And throughout his small book, Buschor gives in capsule form much food for serious thought.

In the interest of economy, the volume contains no bibliography, footnotes, or list of abbreviations; but references to illustrations in the main picture books (Delbrück, Hekler, Laurenzi, Schefold, etc.) are conveniently inserted into the text, and there is a "Museum Register" at the end.

D. A. AMYX

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L. Annaeus Seneca, *Dialogorum Liber II: Ad Sere-num: Nec Iniuriam nec Contumeliam Accipere Sapientem (De Constantia Sapientis)*. Edited with Introduction and Commentary by WICHEM KLEI. (Dissertation, Utrecht.) Zwolle: N. V. Uitgevers-Maatschappij, W. E. J. Tjeenk Willink, 1950. Pp. 212. 4.50 guilders.

This edition reflects a tremendous amount of work and a very careful study and gleaning of all the relevant literature. It comprises an all-embracing introduction, text, and commentary, as well as a fairly complete bibliography, indices, and a list of divergences from the text of Hermes. There is virtually nothing on which comment is not made, virtually nothing omitted.

Klei surveys all previous datings of the *Dialogues* addressed to Serenus. In his own dating of the *De constantia* (not much before 62) he is not completely convincing.

Significant divergences from Hermes' text are few. Klei does well to keep to the MSS in 1.1 (*agunt* not added); 9.2: *illis* (without *in*); 10.4: *sentiat se perpeti*; 16.1: *quid apud vos* (*quid* = *quare*); 17.1: *mores et vitia* (= *vitosos mores*). His *emendaticis* of 18.1 is perhaps as good as Gertz' *emendaticis*. In 10.1, also, the MSS reading *possimus* can be defended.

To the table of proper names add: Agrippina (7, 18); Cicero (172); *Stoici* (67, 70, 79, 87, 131, 160, 162, 166, etc.); to the word-subject index, *dum-causal* (185); to the grammatical index, *abstractum pro concreto* (91), *hendiadys* (170), *homoioteuton* (178), *infinitivus c. hortari* (166-167).

The Commentary (pp. 67-190) is overfull; and therein lies its greatest weakness. Klei gives voluminous references and quotes extensively and unrestrainedly in various languages, often repeating the same ideas in Dutch. Citations and references are fairly accurate but often irrelevant.

Yet notes are lacking on *alias* (= *ceteras*) (13), *contigit* (3.2), *ideo ... si* (3.3), *id roboris* (3.5), *credit* (5.4), *remittere ... contigit* (13.4).

A number of references are inaccurate: p. 82 (§2.2): Kühner-Stegmann II 1 p. 414 (? 569); p. 87 (§3 *fin.*): Wagenvoort Opm. 48 (non-existent); p. 92 (§4.3): *Ira* 26.2 (? for ii. 6.2); p. 104 (§6.3): *De const.* 14.2 (for 16.2); p. 109 (§6.8): *Ep.* 94.16 sq. (for 91.16 sq.); p. 111 (§7.1): *V.B.* 18.3 (for 18.2); p. 113 (§7.3): *Ep.* 77.7 (for 67.7); p. 146 (§13.4): *T.A.* 12.5 (for 12.4); p. 152 (§14.1): *Ben.* vii. 34 (for vi. 34); p. 154 (§14.2): *De const.* 13.1 (for 13.3); p. 157 (§14.4): *Ep.* 10.11 (non-existent); p. 159 (§15.2): *Ep.* 8.1 (for 3.1); p. 185 (§19.2): *Ep.* 19.13 (non-existent); p. 188 (§19.3): *De const.* 16.1 (for 16.2).

The book is attractively made up, except for a non-durable paper cover. If Introduction and notes were in a more generally familiar language than Dutch, and if about twenty-five pages of material were excised, it would make a highly suitable text. It is certainly an invaluable store for anyone interested in the dialogue.

BEN L. CHARNEY

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The Attitude of the Early Christian Latin Writers toward Pagan Literature and Learning. By GERARD L. ELLSPERMANN, O.S.B. ("Catholic University of America, Patristic Studies," Vol. LXXXII.) Washington, D. C.: Catholic University of America Press, 1949. Pp. xxviii, 267. \$3.00.

This dissertation deals with the relation of Christians to their pagan environment, especially in connection with education and literature. Fr. Ellspermann confines himself to the Latin authors of the period, but in his Introduction summarizes the attitude of the Greeks. The Latins are taken in chronological order (Minucius Felix, Tertullian, St. Cyprian, Arnobius, Lactantius, St. Hilary, St. Ambrose, St. Jerome, St. Augustine), and their views are treated under the general headings of poetry, philosophy, and rhetoric.

The chapters on St. Jerome and St. Augustine comprise the major part of the book. St. Jerome did not hesitate to commend the great Greeks and Romans as models of literary excellence (126-132, 147); his interest in philosophy was less, as philosophy too often led to heresy (155). St. Augustine considered pagans a mine of wealth for Christian use in spreading and defending the Faith; here is the familiar figure of despoiling the Egyptians (182-184). Poetry he regarded as dangerous because it presents attractively things which are false and immoral (204-207).

The other authors hold opinions similar to St. Augustine's; poetry and philosophy are useful when they can help Christianity (18, 75, 146, 214), but often they lead to error (19, 29, 86, 206); rhetoric is to be used to commend the Christian message, but the simplicity of the Scriptures is the best model (27, 90, 121). The earlier

writers are especially vehement against the theatre and the games (19-20, 37-38, 48-49, 57-58, 77-78, 208-209).

The book is sound in plan, thorough in compilation, and valid in its conclusions; moreover it is timely in presenting to an almost equally pagan world some earlier solutions for the recurrent problems of Christian education and Christian amusement and relaxation. It is unfortunate, therefore, that so promising a scholar could not have been given time adequate for the careful finishing of his dissertation. I have noted more than a dozen misprints and at least two errors (p. 15, 11.2-3, "the Christian Octavius says,"—Minucius, not Octavius, is speaking; p. 17, n. 13 refers to *Oct.* 19.4; the correct reference is 19.14, and the note as it stands is meaningless). At least four names mentioned in the notes are omitted from the Bibliography: Davidson (p. 186, n. 40); Gauche (p. 2, notes 6 and 8; p. 166, n. 167); Hagendahl (p. 62, n. 5); Hritzu (p. 127, n. 10). Since studies of the *clausulae* in Arnobius and in Sts. Cyprian, Hilary, and Jerome are mentioned, one would expect reference to similar studies for St. Augustine and St. Ambrose (Vols. VII, LXII, LXXVII, and XL of the "Patristic Studies" series), and to Bornecque's study for Minucius Felix (*Musée Belge* 7 [1903] 247-265).

ADELAIDE D. SIMPSON

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Greek Philosophy: A Collection of Texts. Edited by C. J. DE VOGEL. Volume I: Thales to Plato. Leiden: Brill, 1950. Pp. xi, 319. 19 guilders.

Teachers of Greek philosophy will welcome this book, the announced intention of which is to supply the need for a source-book in Greek philosophy to replace Ritter and Preller's *Historia Philosophiae Graecae*. In spite of its greater bulk (a second volume is to appear in 1952), it does not apparently contain more material than Ritter-Preller; but the proportional space-allotments are changed. The sections on the Sophists, Socrates, and Plato are greatly expanded, and those on the Presocratics and the minor Socratics are reduced.

The chapter on Plato is the best, and though the Presocratics are not so fully represented, there is enough material to provide a good introduction. Most of Parmenides' poem is printed, for example, and a good deal of Empedocles. Heraclitus' doctrine is summed up under four heads (external change and movement, war and "elastic harmony," the road up and down, the *logos*); but here only 43 of Diels' 130 "genuine" fragments are given. Some teachers might prefer to have a fuller collection of Presocratic material, since this is not so readily available as Plato, and since a truly critical approach should be possible for students far enough advanced to read the (almost) bare Greek text.

There is little in the book on the lives or the historical position of the philosophers. Biographical data are entirely omitted in some chapters, and for others the emphasis is on relatively unimportant aspects. For example, the account of the Pythagorean society and its varied activities is extremely sketchy, and two of the three passages given on the life of Pythagoras deal with his reported travels in Egypt and the Orient. Even in the long chapter on Plato, scarcely a page is devoted to his life.

The Socratic problem is treated rather fully, but aside from this, scant help is given in evaluation of the sources—nothing, for example, on the nature of the doxographical tradition.

In format this book generally resembles Ritter-Preller, with somewhat fuller marginal lemmata and explanatory notes, and occasional notes on important textual variants. References to Diels-Kranz, *Fragmente der Vorsokratiker*, are usually given. The author often includes helpful summaries, outlines, diagrams, and even a drawing, to illustrate Plato's cave allegory. (Unfortunately, in the section on Parmenides' cosmology, figures 1 and 2 seem to have been transposed.) A general bibliography gives an excellent introduction to the literature.

There are very few misprints in the Greek. The English offers more difficulty, both in typography and in style; but the meaning is usually clear.

EDWIN L. MINAR, JR.

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Ad Apulei Madaurensis Metamorphoseon Librum Quintum Commentarius Exegeticus. By J. M. H. FERNHOUT. (Dissertation, Groningen.) Middleburg, Holland: Altorffer, 1949. Pp. 196. 5 guilders.

This study is one of a series of running commentaries on the *Metamorphoses* of Apuleius, two of which have been previously published, under the direction of Professor Peter J. Enk. It will make available to scholars a valuable and interesting body of linguistic documentation of the traits of Apuleius' style, such as his poetic diction, his archaistic reversion to early Latin influences, and his use of colloquial and military idiom, of rare and otherwise unknown words, and of known words in rare and otherwise unknown meanings and forms. Abundant comparative references are made to Latin authors throughout the whole range of classical and Christian literature, and to the basic source books pertaining to the history of the Latin language, especially of the colloquial idiom. The care which has gone into this commentary is evidenced in the correctness of the abundant quotations in several foreign languages, including ancient Greek and English. Though bound in soft paper back, the book is well made and attractively printed. It consists of a brief bibliography of material not cited in the

companion commentaries of Molt and de Jonge, a preface, the running commentary on the text of the fifth book of the *Metamorphoses*, an index of Latin words considered in the commentary, an index of the topics discussed in the commentary, and a three page separate folder containing mostly textual criticism emanating from the author's study. The author equates *nec ipsa* (5.3) with *ne ... quidem*, with the French *pas non plus*, and later in the same comment with the correlative *nec*. The reviewer suggests *et non* as an interpretation of *nec ipsa*, with the meaning "not ... either" and therefore the equivalent of the French *ne ... pas ... non plus*. With regard to Apuleius' use of *factio* (5.14), it might have been interesting to observe that the word bears an odious connotation from the days of the dying Republic, and that even an author as late as Tertullian insists that the Christians are a *secta*, not a *factio*. Apuleius well deserves this close study of his language. For he has bequeathed to the West a fascinating and influential monument of pagan literature in which may be seen, authentically evolving from its gross realism, the early beginnings of that Gothic thrust and upward look which was later to be observed in the early Benedictine churches of the Christian world and which was to become the soul of the Christian Middle Ages.

ARTHUR M. YOUNG

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The Poems of Catullus. Translated into English by various hands. Edited by WILLIAM APPLETON AIKEN. New York: Dutton, 1950. Pp. viii, 248. \$3.00.

Working mainly in the interest of the non-Latin college student, Professor Aiken has collected translations of Catullus' poetry that aspire to reflect the true spirit of the verse. The effort has varying degrees of success. In some instances, say in the poet's farewell to his brother or in the exhortation to Lesbia to live and love, the translations flash with lyric fervor. But in the case of poems like the *Attis* and the marriage of Peleus and Thetis where the subject matter and allusions are obscure, the reading is dull and uninspiring.

To the editor's credit, there is a pleasing variety of translators. Both English and American (but with emphasis on the English) of widely separated periods appear. One encounters, for example, such names as F. P. Adams (1881—), Abraham Cowley (1618-1667), and Sir William S. Marris (1873-1945). Also, true to Catullus' genius, there is an intelligent assortment of verse forms. But most important of all from the viewpoint of the reader without a classical background, the editor has grouped the translations with attention to both chronology and content. As a result, the poet's life circle is drawn in a personal, day-to-day record.

Here are some instances of the headings that precede groups of poems and a few of the outstanding selections in each group: Irresponsible Youth (17, 24, 62); Love at First Sight (2, 5); Friends in Joy and Sadness (61, 84); From Callimachus (66); Reconciliation and Betrayal (68a, 70, 87, 85); Political Scrimmage (105, 115, 93); Ribaldry and Miscellanea (78).

As a supplement to the translations, there is a brief biography of the poet and a bibliography of the Catullan translators. I should like to suggest that a glossary of proper names would also be welcome. In addition, since the volume commemorates the two-thousandth anniversary of Catullus' death, there is, I think, a place for a brief note on his dates.

The first copies of this book (set up, the publishers confess, by "a group of small boys who had just been released from a school for retarded and wayward children") came from the presses chock-full of printing blunders. Later, the publishers did a partial penance with a new version in which most of the mistakes were corrected.

C. HOWARD SMITH

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Cultura greca e unità macedone nella politica di Filippo II. By FRANCO CARRATA. ("Università di Torino, Pubblicazioni della Facoltà di Lettere e Filosofia," Vol. I, Fasc. 3.) Turin: Università di Torino, 1949. Pp. 47. L. 380.

The main theme of this essay consists of a new grouping of old elements. Philip had an intimate understanding of the Greek city-state, an understanding conveniently accounted for by his enforced sojourn in Thebes, where he also thought up the phalanx (p. 11). But Philip remained a "barbarian" and therefore failed to see that the Greek spiritual qualities he coveted for Macedonia derived from the independence of the city-state, which he destroyed. As a Macedonian his position was equally unfortunate. While true to Macedonian traditions and careful to avoid violating the ancestral constitution, he was so successful that he became *de facto* an absolute monarch (26-27). It was inevitable that Alexander become one *de jure*. The net result of Philip's policy was to ruin both Greece and Macedon (34-35), preparing the way for Rome and Christianity (45).

The suggestion that Theopompus, in calling Philip a "European," implies that he is not a Greek, is very attractive (p. 6 and n. 11; cf. Gilbert Murray, *Greek Studies* [Oxford 1946] 164-165). But when Carrata charges Polybius with misunderstanding Theopompus he is on dangerous ground (4). Polybius, unlike the modern scholar, did not have to work from fragments.

In attacking Momigliano's argument that Philip enjoyed divine honors during his lifetime (A. Momigliano, *Filippo il Macedone* [Florence 1934] 175-177), Carrata is forced to suppose that the key passage (Diod. 16.92.5) comes from Theopompus who *invented* the story about Philip's statue being carried along with those of the Olympian gods (29-31). If he is wrong, so is his theory about Philip, but if he is right he has shaken our confidence in Theopompus on whom he chiefly relies.

The author believes that Philip's "companion-advisers" exerted an effective check on his power throughout the reign, and he promises to support this view by a separate study (n. 29). Support is needed. The text of Philip's alliance with the Chalcidians which the author prints as evidence (12) justifies no such far-reaching conclusions.

Carrata's Alexander is not the romantic figure of recent biographies (e.g. *Alexander der Grosse* by F. Schachermeyr [Graz-Salzburg-Vienna 1949]), but the treatment is too sketchy (37-45) to justify discussion here.

TRUESDELL S. BROWN

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Griechische Plastik I: Die grossen Bildhauer des archaischen Athen. By KARL SCHEFOLD. ("Sammlung Birkhäuser," No. 16.) Basel: Birkhäuser, 1949. Pp. 76; 90 plates. S. Fr. 8.50.

This is the first booklet on Greek sculpture in a popular Swiss series, and deals exclusively with archaic works of Attica. Other contributions (by the same author?) are projected which will eventually "illustrate all historically important Greek sculptures." While the Birkhäuser publications are addressed primarily to the layman, allowances have been made in this volume for professionals: in an appendix references for each object are cited and some points discussed. A postscript tells us that the text was completed in 1945. This explains, as other reviewers have already observed, the unorthodox dating, and makes understandable the fact that Miss Richter's *Archaic Attic Gravestones* has been so little used and her *Kouroi* ignored altogether.

Nowhere else in Greece has archaic art been preserved so well as in Attica. Of late, regional differences of sculpture have been belittled as against an absolute chronology: Professor Scheffold once more emphasizes "regionalism," yet few will reject his appreciation of Attic art. The earliest periods are of necessity disappointing (it has not been made quite clear whether the author claims the bronze groups in Boston and New York [pls. 4, 1 and 5] for Attica), but beginning with the Dipylon head (pl. 11) the flow of masterpieces is continuous. Perhaps one should question whether the Eretrian pediment (pl. 67) is really Attic, and not everybody

will agree with the author in putting the end of the archaic period at 500 B.C.

The plates form a convenient array of Attic art, but the reproductions vary in quality, and the pictures, as is to be expected, suffer from the small format of the book. The Introduction Pediment (pl. 23) has been printed in mirror reverse.

The text is remarkably free from archaeological cant, but suffers somewhat from rather labored descriptions, with some of the more "poetic" passages all but unintelligible. In the author's allusion to Sappho on page 27 the *tertium comparationis* escapes me, and his characterization of the Volomandra kouros as a "schüchterne Schüler" baffled me until I recalled Beazley's "decent bashful man" in the same connection (*Greek Sculpture and Painting* 20).

DIETRICH VON BÖTHMER

THE METROPOLITAN MUSEUM OF ART

Glimpses of Roman Culture. By FREDERIK POULSEN. Translated from the Danish by J. DAHLMANN-HANSEN. Leyden: Brill, 1950. Pp. viii, 322. \$8.50. (May be obtained from Wm. S. Heinman, 125 East 23rd St., New York 10, N. Y.)

To his already impressive array of contributions in the classical field, the veteran Danish scholar has added this most recent study of what he calls "some glimpses of the culture and society of antiquity." The totality of these glimpses, though far from exhaustive in treatment, is suggestive and provocative, covering the range of relevant topics so as to produce an adequately rounded picture of normal Roman life. The subjects treated include A Day with a Roman Emperor, Profiles of Roman Senators, A Roman Lady, Town and Country, the Struggle between Paganism and Christianity, Patricians and Plebeians, and Childhood and Youth. Like Molière, Poulsen "prend son bien où il le trouve," and ransacks literary, archaeological, and epigraphical sources, in addition to portraiture, reconstructions, and objets d'art; the result is an amalgam of rewarding sketches and vignettes. A great deal of the subject matter coincides with that found in already familiar studies, Carcopino's among others. Some of the illustrations and the contiguous expository text may also appear somewhat trite, but the inclusion of such matter, one must admit, is essential to the general economy of the book. It is in Poulsen's handling of large masses of detail that his lucidity appears to excellent advantage.

One of the features that will appeal not only to the classicist with vision but to the general literate reader as well is the assured manner in which Poulsen, eliminating time and space, links ancient mores with contemporary counterparts. To this reviewer the section

on children and youth, however, seemed rather sketchy, especially in its literary references, and marked by some startling omissions.

There is a chronology of Roman Emperors from Augustus to Theodosius the Great, and a bibliography that is competent but highly selective. If Showerman is listed among the "vulgarisateurs," F. G. Moore's *The Roman's World* (New York 1936) is no less admissible. In the work under review, the illustrations deserve praise, in particular the series of busts from the Ny Carlsberg Glyptotek in Copenhagen.

HARRY E. WEDECK

ERASMUS HALL HIGH SCHOOL
BROOKLYN, NEW YORK

Pinoculus: Liber Qui Inscritbitur "Le Avventure di Pinocchio," Auctore C. Collodi. In Latinum sermonem conversus ab HENRICO MAFFACINI. 2d ed.; Florence: Marzocco, 1951. Pp. 177. \$2.00. (May be obtained from the Italian Publications Co., 30 West 12th Street, New York 11, N. Y.)

The *Pinoculus* of Signor Maffacini retains all the charm of our old friend *Pinocchio*. It will delight classicists, but it will disappoint those who hoped to use it as an elementary text. It is easy only to the extent that it avoids periodic structure. The author uses the full range of Latin syntax; he could do no less and still write pleasing Latin. But the vocabulary burden is staggering.

In his Introduction the translator comments upon the difficulty of choosing the right word. He has not satisfactorily solved the problem which he recognizes. He has used a potpourri of rare and unusual words, gathered from different periods of Roman literature, from such widely separated authors as Plautus, Ovid, and Apuleius. Many of the words which he employs would puzzle university students: *sartago*, *caesius*, *paxillus*, and *xylinum*, to name only a few. In the first ten pages, there are 120 different words which are not found in Diederich's word list; this list contains all words occurring five or more times in 202,158 running words taken from more than 200 authors.

The nature of the material requires many words which are not found in our usual school texts; this much is granted. But there are innumerable cases in which a more common synonym could be easily supplied: *puer* for *pusio*, *telum* for *rumpia* (honestly, now!), *aries* for *berbex*, etc.

Perhaps the problem for Italian students would not be so acute, for many of the low-frequency words have common Italian derivatives (*caminus*, camino; *corbis*, corba; *formica*, formica; *gryllus*, grillo). The linguistic background of the pupils may also have led the translator to include an excessive number of diminutives (*domus-*

cula, oppidulum, theatridium, etc., etc.), including at least one which is not found in classical Latin (*senulus*).

Drastic revision is needed before this book could be used in American schools. Perhaps a condensation of *Pinocchio*, rather than a literal translation, would solve some of the difficulties referred to.

WALDO E. SWEET

WILLIAM PENN CHARTER SCHOOL
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The Oedipus at Colonus of Sophocles. The Greek text performed at Cambridge by members of the University, February 1950, together with a verse translation by J. T. SHEPPARD. Cambridge: Bowes and Bowes, 1949. Pp. x, 121. 5s.

As the supply of annotated texts of Greek authors for class use dwindles poetic justice provides some compensation in the stream of new translations that bring joy to the "chorus of indolent reviewers." From time to time reviewers have seized the opportunity to discuss various points on the nature or use of translations, an excellent example being I. M. Linforth's remarks in this journal, Volume 38 (1944/45) 115-117. Disagreements on every detail will never cease, because of differences of approach. The views of "Hellenizers" and "Modernists" are conveniently presented in *The Oxford Book of Greek Verse in Translation* (Oxford 1938) lxxv-cviii. But always "Much might be said on both sides." One needs only to read Arthur S. Way to side with Dudley Fitts, and then to read Fitts to turn a longing eye toward Way. It is very confusing. Fitts (*Greek Plays in Modern Translation* [New York 1947], Introduction) essays to show how necessary it is to write translations in his beloved modern style by citing passages from "standard" translations; but his selections are carefully picked to be as bad as possible—the choice a very stroke of genius for proving his point. (In his criticism, Fitts is of course an advocate, not a critic sitting in judgment. His confession in a footnote that he erred in his own "Alcestis" does not help his case.) But if the modern reader is as nearly illiterate as Fitts indicates, literature seems lost forever.

In Mr. Sheppard's version the dialogue is done in blank verse that moves well and makes pleasant reading. He has the fluency and charm of diction that we expect of the British classical scholar. The lyrics are in a variety of metres, always smooth and musical. The whole pursues a middle course between the "standard" and the militantly modern, and should please all except those who give no quarter.

DONALD BLYTHE DURHAM

HAMILTON COLLEGE

Aquinum. By MICHELANGELO CAGIANO DE AZEVEDO. "Italia Romana: Municipi e Colonie, Regio I—Latium et Campania," Ser. I, Vol. IX.) Rome: Istituto di Studi Romani, 1949. Pp. 85; 10 plates. L. 400.

Another monograph in this useful series is sure to be welcome, this one especially, for it not only gives a well assimilated account of a town of both ancient and mediaeval fame, but it completes the picture, begun in other volumes, of the important Liris valley area.

Cagiano, as a native of Aquinum and a classical and fine arts scholar, writes from a detailed knowledge both of the whole territory and its monuments and of ancient and modern writers on the subject. After a brief geographical and geological description, the history of Aquinum is reviewed, from Pliocene through early Christian times. It is emphasized that the area has always been an important agricultural center, never a significant military post. Evidence for magistrates, for cults, for prosopographia is summarized.

The ancient monuments are discussed in some detail, with special attention given to the walls, with their two splendid arched gateways. Cagiano recognizes two distinct periods of the walls, which Säftund had denied. Although the line of wall is substantially the same, the difference in technique distinguishes clearly the "archaic" pre-Roman wall from that of the Roman colony founded by the triumvirs or Augustus. Analysis of the vault in the Porta San Lorenzo convinces the author that it must be much later than the wall, probably not before the third century after Christ. The other principal remains all date from the Augustan period: the triple-cella Capitolium with its towering wall, the theatre, the amphitheatre, the so-called "Basilica" or "Temple of Diana" which is really part of a bath, the honorary arch, the aqueduct. The limits of the territory of the colony are discussed in relation to its neighbor and such fragments of ancient architecture and sculpture as have been found in the area are described.

The appendix, consisting of texts of ancient sources and of all inscriptions from the site, completes the careful and thorough collection of evidence, and a full set of indexes concludes a monograph both convenient in arrangement and reliable in interpretation.

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NOTES AND NEWS

This department deals with events of interest to classicists; the contribution of pertinent items is welcomed. Also welcome are items for the section of *Personalia*, which deals with appointments, promotions, fellowships, and other professionally significant activities of our colleagues in high schools, colleges, and universities.

The **Classical Association of the Atlantic States** held its Autumn Meeting at the Chalfonte-Haddon Hall in Atlantic City, New Jersey, on Friday and Saturday, November 23 and 24, in conjunction with the Sixty-Fifth Annual Convention of the Middle States Association of Colleges and Secondary Schools. The general program session of the Association convened in the Music Room of the Chalfonte on Saturday morning at 10:30. Professor Edward B. Stevens of Muhlenberg College presented a paper entitled "The Poetic Uses of Hyperbaton." Miss Marjorie E. King of Springfield Township High School, Montgomery County, Pennsylvania, discussed the problem of readability in high school Latin in a paper, "Place a Rose on Brutus' Grave." This was followed by an illustrated lecture on "The Housing Problem in Ancient Rome," by Professor Dorothy M. Robathan of Wellesley College. The Executive Committee of the Association held two business sessions, one on Friday afternoon at 4:30 and the other on Saturday at 1:00 P.M.

The Classics Section of the **New York State Teachers Association, Western Zone**, met on October 26, 1951, at Hutchinson Central High School, Buffalo, under the chairmanship of Mr. Eugene E. Hogan of that city's Grover Cleveland High School. After the business meeting, an open discussion was held on "The Old vs. the New in First Year Latin Texts." Dr. Charles A. Brady, Professor of English at Canisius College, presented an address entitled "The God Hercules and Mr. Eliot," in which he discussed the classical background of T. S. Eliot's works, and developed at length the relationship between Eliot's *The Cocktail Party* and the *Alcestis* of

Euripides. Miss Nancy Graham of the Hamburg, N. Y., High School was elected chairman for the 1952 meeting.

CONTEST INVITATION

The eighteenth Baird Memorial Latin Sight-Reading Contest for secondary schools, held at New York University's Washington Square College, will take place on Saturday, March 22, 1952. Teams nominated by their teachers compete in carefully supervised upper (Cicero) and lower (Caesar) group examinations for team cups, medals, and certificates, with a \$250-a-year scholarship at Washington Square College as a special reward for the individual upper group winner, and silver medals for individual winners in each of five geographical areas.

In 1951, 629 students from 139 schools competed; the individual winner was a Plainfield, New Jersey, High School youth, with a young lady from Greenwich, Connecticut, runner-up.

Until now, participants in the Baird Contest have been drawn from the so-called "commuting radius" of New York City, but since the war the commuting radius has shown a tendency to extend itself; two Pennsylvania schools, for instance, were among the entrants in last year's contest.

Since the Classics Department of Washington Square College, which organizes the contest and awards the prizes, is reluctant to exclude any student of Latin, the invitation to compete is hereby extended to any secondary school in the United States which is willing to enter contestants and assume the expenses of their New York visit.

Full teams consist of six students, three in each group. Schools which do not wish to enter six-man teams have the privilege of entering a three-man team in either the upper or lower group.

Teachers desiring more detailed information may write Professor Lionel Casson, Director, Baird Latin Contest, Classics Department, Washington Square College, New York 3, N. Y., before March 1, 1952.

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